Tyrrell Recalls London Auditions

BINNY INVADES MILADY'S SALON

By BERT BINNY

NEVER, up until two or three weeks ago, have I experienced the unusual circumstance of conducting an interview in a beauty salon. Such establishments have always appealed to me as quite sacrosanct; very exclusively female; a compounding of magic, trickery and frippery productive of the most astonishing results.

Nevertheless, duty required it and, after some cautious reconnoitring to establish a route suitable for precipitate retreat, I plunged—as one plunges into icy water—into Tyrrell's of Oak Bay, right there in the shopping centre on Cadboro Bay Road — a very exposed situation!

A young lady, one of the handmaidens of Venus, fixed me with an appraising stare accompanied by a hesitant smile. She conveyed the impression that she was not altogether unaccustomed to male invasion of these cloisters of Eve and that her policy was outward courtesy fortified by great inward resolution.

Fortunately, proprietor Norman Tyrrell was right there. I did not have to explain to the votaress that I had an appointment with Mr. Tyrrell and thereby give her the impression — true though it undoubtedly is — that only a terrific expert could even hope to raise the standard of my charm.

Mr. Tyrrell popped me into a cute, little cubicle — the scene no doubt of numerous wondrous transformations — disappeared, reappeared, sat down and launched us forth on voyages of discovery into his adventures and experiences in the world of entertainment.

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As with everybody, certain recollections stand out very clearly in Mr. Tyrrell's memory. He calls to mind quite rapturously the occasions when he auditioned before Ivor Novello and, later, at the BBC in London. The first took place at the Drury Lane Theatre. Norman waited two hours for his turn on the brilliantly lit stage, sang four lines and was dismissed.

"I was scared to death," he said, "and I had a terrific cold!"

By way of sharp comparison, he remembers also the audition at the BBC. With his

NORMAN TYRRELL

four-line stand at Drury Lane uppermost in his mind, he was close to prostrated when a BBC official inquired, almost paternally, how many numbers he proposed to sing.

Because, when not practising poems in pulchritude at his Salon, Norman Tyrrell is a fine and dedicated actor and singer. Moreover, he is a tenor and good tenors, as everyone knows, are not the easiest thing in the world to find.

As the jovial "Eisenstein," he will contribute much to the Gilbert and Sullivan Society production of "Die Fledermaus" scheduled for the Royal Theatre on May 18, 19 and 20.

Norman Tyrrell has had a whole lot of singing experience and he adds to his purely vocal qualities by always conveying the strong impression that he is thoroughly enjoying what he is doing.

He was Ralph Rackstraw in "HMS Pinafore," the first production of the Victoria Gilbert and Sullivan Society. Thereafter, he played the Defendant in "Trial by Jury," Frederick in "The Pirates of Penzance" and Fairfax in "The Yeomen of the Guard," all for the same organization.

Under the direction of Basil Horsfall, he played in Bizet's "Carmen," "The Chimes of Normandy" and Mascagni's "Cavalleria Rusticana," all at the York Theatre. "Cavalleria" he remembers specially. He assumed the role of the soldier, "Turridu" in just 40 minutes' notice.

Mr. Tyrrell sang the tenor part in Handel's "Messiah" last year when that work was presented by the Victoria Choral Society and he also sang in the "Cruicifixion" on March 27 this year at Royal Oak.

Likewise, he has appeared in several plays such as "The Reluctant Debutante," "Fumed Oak," "The Man Who Came to Dinner" and "Petticoat Fever." He was with the Laguna Beach Playhouse for some time.

He sang professionally in the chorus of the pantomime, "Dick Whittington," at the Royal Theatre in Norwich, England, in 1939.

Mr. Tyrrell was born in England, came to Canada in 1920 returned to England from 1938 to 1940, was in California from 1946 to 1955 when he returned to Victoria.

He feels very strongly that voice training is vastly important and that there are many teachers who are not qualified to give this. It is not enough that they are excellent singers themselves.

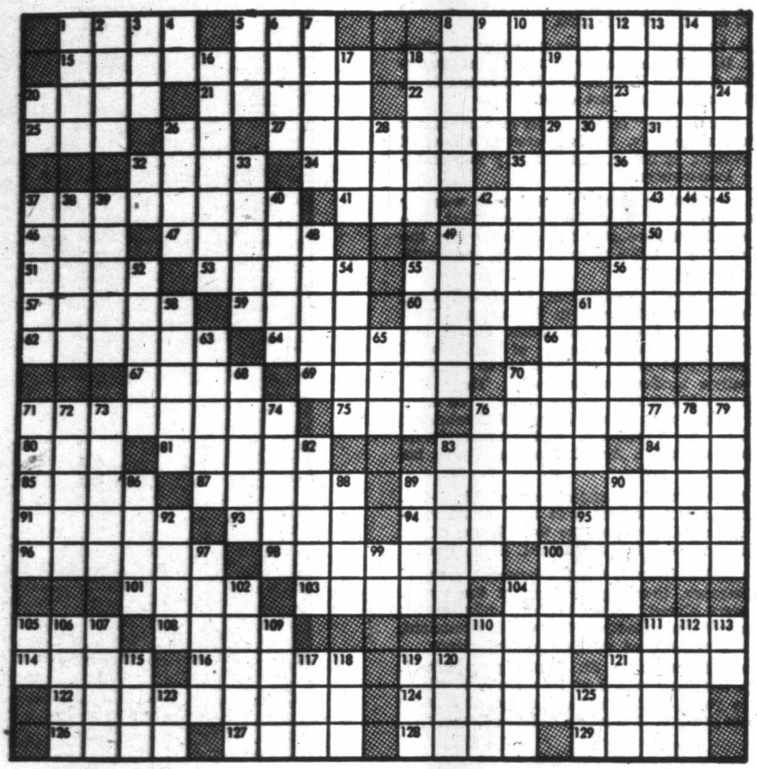
"They must have experienced all the prevalent faults in others," he says.

"Anybody can sing unless they are tone deaf," says Mr. Tyrrell, "and success comes when voice production is so well known that it can be completely forgotten and all the attention can be concentrated on the words and meaning of the song. Technique is either natural or it can be achieved."

In similar vein, Mr. Tyrrell agrees with English actor, E. B. White, who claims that "anybody who can move and talk can act." And he lists voice production and the ability to "convince the audience that you are the part" as an actor's greatest assets.

And it is a matter of singular pleasure to observe Mr. Tyrrell himself putting precept into practice.

SUNDAY CROSSWORD PUZZLE



ACROSS

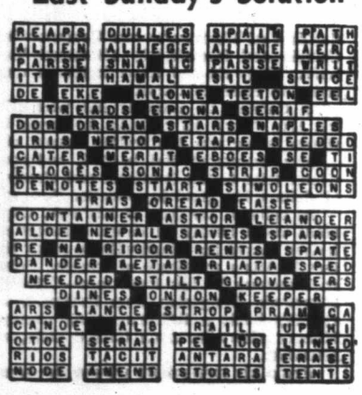
1 Tune
5 Swiss river
9 Recede
11 Lawn tool
15 Prime minister of England
18 Widened
20 Man's nickname
21 Look at fixedly
22 Speak in public
23 Spreads for drying
25 Pronoun
26 Mulberry
27 Irritates
29 Child for mother
31 Brood of pheasants
32 Word of sorrow
34 Wandered
35 Bristle
37 Agrees to
41 Dance step
42 Items of movable property
46 Gold in Spanish Am. countries
47 Mine entrances
49 Country of Asia
50 Bright saying
51 Part of body (pl.)
53 Fruit of blackthorn (pl.)
55 Scorches
56 Bird
57 Place where votes are cast (pl.)
59 Zero in tennis
60 Wheel tracks
61 Measure of capacity
62 Moves furtively
64 Eats
66 Austere
67 Edible seeds
69 Rail post
70 Must (pharm.)
71 Gifts
75 Soak
76 Game bird
80 Administrative district in Sweden
81 Gull-like birds
83 Acidities
84 African worm that infests eye
85 The birds
87 Part of house (pl.)
89 Restrains
90 Svelte
91 Group pulling together (pl.)
93 Rhymster
94 Formerly
95 Pronoun
96 Items of property
98 The nobility
100 Harassed
101 Moistens
103 Retail shop
104 Trivial error
105 City in Paraguay
108 European gull
110 Clock face
111 Malay pewter coin
114 Actuality
116 Unfastened
119 Male deer (pl.)
121 Native metals
122 Brutalities
124 Ripened into grain, as corn
126 Canvas shelter
127 Nahoor sheep (pl.)
128 Writing fluids
129 Cereal grain (pl.)

DOWN

1 So be it
2 Estimate
3 Frozen water
4 Form of "to be"
5 In music: high
6 Large dog
7 More unusual
8 Made mistake
9 Fur neckpiece (pl.)
10 Flying mammal
11 Syllable of scale
12 Emmet
13 Sharp
14 Whirlpool
16 Body of land (pl.)
17 Colonist's greeting to Indian
18 Tree trunks
19 Conducts one's self
20 River of Italy
24 A direction
26 Appellation of Athena
28 Tennessee Valley Authority
30 Unsorted wheaten flour of India
32 While
33 Quiet
35 Contracts in wrinkles (var.)
36 By
37 Subdivision of the military establishment
38 A constellation
39 Illustrious
40 Remained erect
42 Talks informally
43 Exhibit emotion
44 Wooer
45 Cubic meter
48 Number
49 A rustic
52 Strikes with open hand
54 To cut apart
55 Container for vinegar
56 Prima donnas
58 Form of trap-shooting
61 Genus of typical goose barnacles
63 More rational
65 Is indebted to
66 Early Irish tenants
68 Sharpen as razor
70 To sidetrack
71 S. American river
72 Rants
73 Trojan hero
74 To search prying
76 Balance
77 Apportion
78 Din
79 Domesticated
82 Widgeons
83 Kind of cloth
86 A merganser
88 Let it stand
89 Raise
90 Vessel
92 To stanch
95 Caudal appendage
97 Division of a stable
99 Artificial language
100 Indifferent
102 Narrow apertures
104 Symbols
105 Whether
106 Sensitive mental perception
107 Measure of land
109 Cut of meat
110 Of theatres that that are closed
111 Allowance for waste
112 Radicals
113 While
115 Cask
117 Body of water
118 Worm
119 Engage in winter sport
120 Number
121 Palm leaf (var.)
123 French for "and"
125 Behold

SOLUTION NEXT SUNDAY

Last Sunday's Solution



ANAGRAM ANSWERS

(1) TERRAIN
(2) MILEAGE
(3) PRORATE
(4) CHEMIST
(5) DESPITE